

1: » Italian artists of the 20th century Muse Firenze

Italy in the 20th century History of Italy from the World Wars until today. Although part of the Triple Alliance with Austria-Hungary and Germany, Italy initially stayed neutral in the World War I.

Only the promise of gaining the territories of South Tyrol, Trieste and Dalmatia led the Italians to break the alliance and enter the war on the side of the Allied forces. The disappointments and losses of World War I paved the way for fascism in Italy. Despite a further turbulent history, Italy became a founding member of the EU and has since found its place in the European Community. Great Power politics and World War I After the foundation of the state, Italy drove forward the internal unification of the country, the arms build-up and the industrialisation - however, only in Northern Italy. Southern Italy remained underdeveloped, which can be seen in a strong contrast between north and south to this day. The strong self-confidence of the young kingdom brought with it a strong Great Power politics. When England and France promised the Austrian regions of South Tyrol, Trieste and even Dalmatia in a secret treaty, Italy changed sides and joined the Allies in the war. After heavy losses against the Austrians at the Isonzo, Italy was part of the victorious powers in , but heavy casualties and , dead hit the young country hard. The disappointment and serious economic and social problems paved the way for fascism in Italy. Benito Mussolini founded the Fascist Party of Italy and left his mark on the country for 23 years with aggressive repression and terrorism. Mussolini was quickly arrested and Italy surrendered. The war raged on the peninsula raged on for two years until Italy was finally freed. History of Italy until today With the help of the Marshall Plan, the country was rebuilt after World War II and, in , transformed into a parliamentary republic. The following transatlantic economic boom again mainly reached Northern Italy and intensified the differences within the country. Southern Italy in particular became a country of emigration. More than two million Italians moved to Northern Italy or to foreign countries - especially to Germany. Domestically, however, the country has been struggling from one crisis to the next. Corruption, mafia and the disagreement amongst many smallest and small parties prohibit the country from resting. Ironically, it was one of the most controversial politicians, the media mogul Silvio Berlusconi, who governed the country successfully at least over a longer period - although with often questionable, almost dictatorial methods. Therefore, it remains to be seen what the history of Italy will bring in the future.

2: 20th century in Italy - fascism, Second World War, EU

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Like Marinetti, they glorified originality and expressed their disdain for inherited artistic traditions. Although they were not yet working in what was to become the Futurist style, the group called for artists to have an emotional involvement in the dynamics of modern life. They wanted to depict visually the perception of movement, speed, and change. To achieve this, the Futurist painters adopted the Cubist technique of using fragmented and intersecting plane surfaces and outlines to show several simultaneous views of an object. The effect resembles multiple photographic exposures of a moving object. The Futurist paintings differed from Cubist work in other important ways. While the Cubists favoured still life and portraiture, the Futurists preferred subjects such as speeding automobiles and trains, racing cyclists, dancers, animals, and urban crowds. Futurist paintings have brighter and more vibrant colours than Cubist works, and they reveal dynamic, agitated compositions in which rhythmically swirling forms reach crescendos of violent movement. Conger Goodyear and Gift of George F. Goodyear, Boccioni also became interested in sculpture, publishing a manifesto on the subject in the spring of 1911. He is considered to have most fully realized his theories in two sculptures, *Development of a Bottle in Space*, in which he represented both the inner and outer contours of a bottle, and *Unique Forms of Continuity in Space*, in which a human figure is not portrayed as one solid form but is instead composed of the multiple planes in space through which the figure moves. His visionary drawings of highly mechanized cities and boldly modern skyscrapers prefigure some of the most imaginative 20th-century architectural planning. Literature Not content with merely taking over the urban and modernist themes of Futurist painting, the writers who embraced Italian literary Futurism sought to develop a language appropriate for what they perceived to be the speed and ruthlessness of the early 20th century. It was poetry liberated from the constraints of linear typography and conventional syntax and spelling. New forms of dissemination were favoured, including Futurist evenings, mixed-media events, and the use of manifesto leaflets, poster poems, and broadsheet-format journals containing a mixture of literature, painting, and theoretical pronouncements. Only when Marinetti started grounding his avant-garde poetry in the realities of his combat experiences as a war reporter during World War I, however, did a distinctly innovative Futurist idiom emerge, one that represented a significant break from past poetic practices. A desire to make language more intensive led to a pronounced use of onomatopoeia in poems dealing with machines and war—as in the title of *Zang tumb tumb*, intended to mimic the sound of artillery fire—and to a departure from uniform, horizontal typography. A diverse series of shaped poetic layouts depicted speeding cars, trains, and airplanes, exploding bombs, and the confusions of battle. During its first decade, Italian literary Futurism remained a largely homogeneous movement. By contrast, Russian Futurism was fragmented into a number of splinter groups Ego-Futurists, Cubo-Futurists, Hylaea [Russian Gileya] associated with a large number of anthologies representing continually regrouping artistic factions. While there was an urbanist strand to Russian Futurism, especially in the poetry of Vladimir Mayakovsky and Yelena Guro, Russian writers were less preoccupied with machines, speed, and violence than their Italian counterparts. The dominant strain of primitivism in Russian Futurism led some to conclude that the two movements have little in common apart from the word Futurism. A number of these writers, most impressively Velimir Khlebnikov, explored the archaic roots of language and drew on primitive folk culture for their inspiration. As was the case in Italy, the main achievements of Russian Futurism lie in poetry and drama. As it did in Italy, neologism played a large role in Russian attempts to renew language, which in turn aimed at the destruction of syntax. The result is a typical for Russian Futurism concern with etymology and word creation. While sharing an Italian-influenced Futurist sensibility with the Ego-Futurists and belonging more, on account of their concern with verbal innovation, to the body of works by the Cubo-Futurist painter-poets, his poetry and plays are, above all, Futurist in their provocative rejection of the past and their subjectivist approach to the renewal of poetic language. During the 1920s, Marinetti and those around him gravitated toward fascism, whereas the Soviet communist regime became

increasingly intolerant of what it dismissed as avant-garde Formalism. While relations between Italian and Russian Futurism were, on the whole, strained, the Italian Futurists exercised a strong influence on German Expressionism , English Vorticism , and international Dada.

3: Italian literature - The 20th century | www.enganchecubano.com

*The most important thinker in early 20th-century Italy was the philosopher, statesman, literary critic, and historian Benedetto Croce, whose influence became worldwide. His bimonthly periodical *La Critica* () and his literary and philosophical works developed the ideas of the 18th-century philosopher Giambattista Vico and stressed the.*

This website uses cookies Go to policy Search: NEWS Italian artists of the 20th century Museo Novecento hosts a lot of Italian masterpieces of the 20th century, works that are able to communicate the great stages of the 20th century art and to lead the audience to better understand the news and the advancements that have revolutionized visual arts over the century. E Association propose also for a series of conferences dedicated to the protagonists of the museum, in order to recall their artistic events and offer support for understanding their works. A conference a month dedicated to a different artist will be curated by Mus. The conferences will be held in the Atlana of Museo Novecento. The participation is free it does not include access to the museum , and booking is mandatory. Here follows the agenda. Sunday, February 12 â€” 3pm: His poetic world is enhanced with classic elements, perfect and silent, static and composed, clear and defined as many great masters of Tuscan Renaissance. Sunday, March 12 â€” 3pm: Ketty La Rocca Born in La Spezia, Ketty La Rocca soon moves to Florence and places herself among the Visual Poetry artists over the 60s and 70s, sharing their interest in criticizing a consumerist society, always close to irony. Her attention particularly focuses on the original and spontaneous gesture, which is considered the zero degree of communication as a language to rediscover in the current media era. Sunday, April 9 â€” 3pm: Arturo Martini Born in Treviso, Arturo Martini is one of the most influential figure of 20th century Italian sculpture. His works with their soft and compact shapes feature an archaic flavor, even though they remain far from the classical magniloquence recovered by the Fascist regime. Sunday, May 14 â€” 3pm: Mario Mafai e Antonietta Raphael Husband and wife, Mafai and Raphael develop from their apartment in via Cavour in Rome their intimate and tonal vision of the eternal city between the two World Wars. From their sunset-light views to their still-life in which every object communicates their life as a couple, their production is definitely at the antipodes of the official art of the regime. Sunday, September 17 â€” 3pm: Mirko Basaldella Second-born of a family of artists from Udine, Mirko Basaldella devotes his life to an experimental and mixed-media sculpture. Even though his essential and primordial subjects Totem, Idolo come from an ancestral past, they are still based on present topics which are communal to the whole humankind. Sunday, October 15 â€” 3pm: Sunday, November 12 â€” 3pm: Filippo De Pisis Born in Ferrara, Filippo De Pisis is a painter, a poet, an actor and a critic, an eclectic figure of the Italian art of the early 20th century. In Paris, where he lives for most of his life, De Pisis has the chance to deeply experience impressionism works that are crucial for his painting outputs, such as his still-life paintings, which according to the writer Aldo Palazzeschi are truly Surrealism masterpieces. Sunday, December 17 â€” 3pm: Ottone Rosai As an authentic Florentine artist, Ottone Rosai approaches to art joining Futurism, even if he quits the Avant-guard art movements to develop a very personal poetics that is linked to the modest and suffered daily life of his home town. The narrow streets and dark corners of the Oltrarno area, lived by wayfarers, workers and pensioners become the undisputed protagonists of his paintings. Conferences curated by Valentina Zucchi and Elisabetta Stumpo.

4: Seventeenth to Nineteenth Century Italy - EuroDocs

Preth Century. Orsini Family Papers; Orsini family property and administration documents. The Orsini are "one of most important families in Italian history; they produced three popes, about thirty cardinals and 62 senators of Rome, and were related to a number of royal houses of Europe, among other high-profile accomplishments."

Marinetti expressed a passionate loathing of everything old, especially political and artistic tradition. They repudiated the cult of the past and all imitation, praised originality, "however daring, however violent", bore proudly "the smear of madness", dismissed art critics as useless, rebelled against harmony and good taste, swept away all the themes and subjects of all previous art, and gloried in science. Publishing manifestos was a feature of Futurism, and the Futurists usually led or prompted by Marinetti wrote them on many topics, including painting, architecture, religion, clothing and cooking. Objects in reality were not separate from one another or from their surroundings: The motor bus rushes into the houses which it passes, and in their turn the houses throw themselves upon the motor bus and are blended with it. In and they used the techniques of Divisionism, breaking light and color down into a field of stippled dots and stripes, which had been originally created by Giovanni Segantini and others. Later, Severini, who lived in Paris, attributed their backwardness in style and method at this time to their distance from Paris, the centre of avant-garde art. Cubism offered them a means of analysing energy in paintings and expressing dynamism. The action of a police attack and riot is rendered energetically with diagonals and broken planes. His *Leaving the Theatre* (1911) uses a Divisionist technique to render isolated and faceless figures trudging home at night under street lights. The Futurists aimed through their art thus to enable the viewer to apprehend the inner being of what they depicted. Boccioni developed these ideas at length in his book, *Pittura scultura Futuriste: Dinamismo plastico Futurist Painting Sculpture*: It illustrates the precepts of the Technical Manifesto of Futurist Painting that, "On account of the persistency of an image upon the retina, moving objects constantly multiply themselves; their form changes like rapid vibrations, in their mad career. Thus a running horse has not four legs, but twenty, and their movements are triangular. The adoption of Cubism determined the style of much subsequent Futurist painting, which Boccioni and Severini in particular continued to render in the broken colors and short brush-strokes of divisionism. But Futurist painting differed in both subject matter and treatment from the quiet and static Cubism of Picasso, Braque and Gris. Although there were Futurist portraits e. In *Unique Forms of Continuity in Space* he attempted to realise the relationship between the object and its environment, which was central to his theory of "dynamism". The sculpture represents a striding figure, cast in bronze posthumously and exhibited in the Tate Modern. It now appears on the national side of Italian 20 eurocent coins. His ideas on sculpture were published in the Technical Manifesto of Futurist Sculpture [13] In Balla also turned to sculpture making abstract "reconstructions", which were created out of various materials, were apparently moveable and even made noises. He said that, after making twenty pictures in which he had studied the velocity of automobiles, he understood that "the single plane of the canvas did not permit the suggestion of the dynamic volume of speed in depth I felt the need to construct the first dynamic plastic complex with iron wires, cardboard planes, cloth and tissue paper, etc. In the Futurists began to campaign actively against the Austro-Hungarian empire, which still controlled some Italian territories, and Italian neutrality between the major powers. In September, Boccioni, seated in the balcony of the Teatro dal Verme in Milan, tore up an Austrian flag and threw it into the audience, while Marinetti waved an Italian flag. The Florence group had formally acknowledged their withdrawal from the movement by the end of Boccioni produced only one war picture and was killed in Severini painted some significant war pictures in e. After the war, Marinetti revived the movement. This revival was called *il secondo Futurismo* Second Futurism by writers in the s. The art historian Giovanni Lista has classified Futurism by decades:

5: How the Italian Futurists shaped the aesthetics of modernity in the 20th century

Ever tried to learn a language but found it too hard? Best-selling language expert Paul Noble has a quick and easy way to get you back on track with his unique tried-and-tested method.

It was in this prosaic and pragmatic atmosphere that the middle classes "bored with the unheroic and positivist spirit of former decades" began to feel the need for a new myth. Perhaps his most influential work was his literary criticism, which he expounded and continually revised in articles and books spanning nearly half a century. Unfortunately, his highly systematized approach to criticism led to a certain rigidity and a refusal to recognize the merits of some obviously important writers, and this was undoubtedly one reason why after World War II his authority waned. His monumental corpus of philosophical, critical, and historical works of great scholarship, humour, and common sense remains, however, the greatest single intellectual feat in the history of modern Italian culture. Literary trends before World War I While Croce was starting his arduous task, literary life revolved mainly around reviews such as *Leonardo*, *Hermes*, *La Voce*, and *Lacerba*, founded and edited by relatively small literary coteries. The leader of the Futuristi was Filippo Tommaso Marinetti, editor of *Poesia*, a fashionable cosmopolitan review. This led to an excessive cult of form in the narrow sense "as exemplified by the elegant but somewhat bloodless essays *elzeviri* published in Italian newspapers on page three" and obviously fitted in with the stifling of free expression under fascism. The sterility of this period, however, should not be exaggerated. The 20 years of fascist rule were hardly conducive to creativity, but in the dark picture there were a few glimmers of light. Meanwhile, the Florentine literary reviews *Solaria*, *Frontespizio*, and *Letteratura*, while having to tread carefully with the authorities, provided an outlet for new talent. Novelists such as Alberto Moravia, Corrado Alvaro Gente in *Aspromonte* [; *Revolt in Aspromonte*], and Carlo Bernari had to use circumspection in stating their views but were not completely silenced. The controversial Ignazio Silone, having chosen exile, could speak openly in *Fontamara*. Courtesy of the Italian Institute, London To multiply the fragmentation of levels of reality, Pirandello tried to destroy conventional dramatic structures and to adopt new ones: This was a way of transferring the dissociation of reality from the plane of content to that of form, thereby achieving an almost perfect unity between ideas and dramatic structure. Pirandello was awarded the Nobel Prize for Literature. The Hermetic movement Poetry in the fascist period underwent a process of involution, partly influenced by French Symbolism, with its faith in the mystical power of words, and partly under the stress of changed political conditions after World War I, during which literature had declined. Many poets of the wartime generation, weary of tradition and rhetoric, had been seeking new expression: Out of those efforts grew a poetry combining the acoustic potentialities of words with emotional restraint and consisting mainly of fragmentary utterances in which words were enhanced by contextual isolation and disruption of syntactic and semantic links. The resultant obscurity compensated poets for loss of influence in a society subservient to dictatorship by turning them into an elite and allowed some, notably Eugenio Montale who won the Nobel Prize for Literature in 1971, to express their pessimism covertly. The model for these poets was Giuseppe Ungaretti. Born, like the Futurist Marinetti, of Italian parents in the cosmopolitan Egyptian seaport of Alexandria, Ungaretti studied in Paris, where among his friends were the avant-garde poet Guillaume Apollinaire and the painters Pablo Picasso and Georges Braque. In these poems each word is pronounced in isolation, as if a petrified, shell-shocked language had to be invented from scratch. This allusive and hieratic poetry recovers many elements of the tradition and couches them in a splendid but opaque diction. Thus, what in the 1910s had appeared revolutionary proved later to be only another facet of the formalistic Petrarchan tradition. Against this background of refinement, obscurity, and unreality, only the simple and moving poems of the Triestine poet Umberto Saba preserved an immediate appeal. This development had been foreshadowed by some writers under fascism. In Alberto Moravia had written a scathing indictment of middle-class moral indifference, *Gli indifferenti*; *Time of Indifference*. The *Harvesters*; and Elio Vittorini wrote *Conversazione in Sicilia*; *Conversation in Sicily*; all definitely promised a new literary development. Certain English authors, the homegrown veristi, and the ideas of Marxism were also an influence on postwar authors, to whom in varying degrees the rather imprecise label of Neorealism

applied also to postwar Italian cinema was attached. It was a stimulating time in which to write, with a wealth of unused material at hand. The Estate in Abruzzi]. The Naked Streets] and Metello [; Eng. The Priest Among the Pigeons. Other writings Literary tastes gradually became less homogeneous. On the one hand, there was the rediscovery of the experimentalism of Carlo Emilio Gadda , whose best works had been written between and For this reason, it is easier to see Italian writing in terms of individual territory rather than general trends. Italo Calvino concentrated on fantastic tales Il visconte dimezzato [; The Cloven Viscount], Il barone rampante [; The Baron in the Trees], and Il cavaliere inesistente [; The Nonexistent Knight] and, later, on moralizing science fiction Le cosmicomiche [; Cosmicomics] and Ti con zero [; t zero]. Meanwhile, Alberto Moravia and Mario Soldati defended their corners as never less than conspicuously competent writers. Moravia generally plowed a lone furrow. Of his mature writings, Agostino ; Eng. Empty Canvas stand out as particular achievements. Set in Rome during the years 1947, the combination of fact and allegory is a tour de force and one of the most remarkable narrative works that came out of Italy after World War II. Palomar , continue to explore the possibilities and limitations of literature and its attempt to represent our world. The end of the century Poetry after World War II Paradoxically, of all the forms of writing, poetry seems to be the form that was most vibrant during the second half of the 20th century, although one late 20th-century critic remarked that there might have been more poets in Italy than readers of poetry. Cucchi and Giovanardi recognized that, in talking about the new poetry, they had to take into account the older, established poets who continued to write and publish verse in their mature years and who inevitably influenced the emerging poets. Poets of the so-called Fourth Generation— from the title of a anthology of postwar verse edited by Pietro Chiara and Luciano Erba— include Erba himself and the poet and filmmaker Nelo Risi, both of them Milanese, as well as the Italian Swiss Giorgio Orelli. Other Fourth Generation poets of note are epigrammatist Bartolo Cattafi; Rocco Scotellaro, poet of the southern peasant and the most convincing practitioner of Neorealism in verse; the eloquent soliloquist and elegant metricist Maria Luisa Spaziani; Umberto Bellintani, who, though he continued to write, quit publishing in ; and the hypersensitive Alda Merini, for whose work critics find the oxymoron Christian paganism, joyful grief, religious eroticism, mortal liveliness a useful figure. During the s several younger poets began publishing. Trained as a psychoanalyst, Cesare Viviani made a Dadaist debut, but he went on to express in his later work an almost mystical impulse toward the transcendent. Maurizio Cucchi was another Milanese poet and critic assimilable to the linea lombarda; when faced with the collapse of the greater constructs, he found solace in little things. Also notable are Mario Santagostini, whose early work described the drab outskirts of his native Milan but who moved on to more metaphysical monologues, and Biancamaria Frabotta, who combined militant feminism with an elevated lyric diction tending toward the sublime. Experimentalism and the new avant-garde In there appeared the important anthology-manifesto I Novissimi: As with previous avant-garde movements, starting with Futurism, the members of the enlarged Gruppo 63 , who insisted on the inseparability of literature and politics, proposed to subvert the inertia of a repressive tradition through a revolution in language. The traditional literary language, they claimed, was the medium of bourgeois hegemony , and a radical change in the language of literature would somehow shake off the oppression of the military-industrial complex and lead to a general social and political liberation. This does not seem to have happened, and with the passage of time the members of the group dispersed, going off in different individual directions as their concerns became less public and more personal. He first experimented in this direction when he was invited by Federico Fellini to collaborate on the screenplay of Casanova Another isolated experimental poet was polyglot Amelia Rosselli, who was born in Paris and was a resident of London and New York City before living in Rome. A musician who developed a complex metrical theory based on notions derived from musical theory, Rosselli published a volume of poetry in English Sleep [] in addition to her work in Italian. After her suicide in , the reputation of this troubled poet continued to grow. Dialect poetry A remarkable aspect of 20th-century poetry composed in Italy was the proliferation of cultivated poets who rejected what they saw as the pollution, inauthenticity, and debased currency of the national language. They chose to express an up-to-the-minute nonfolkloristic content, not in supraregional standard Italian but in a local dialect, seen as purer or closer to reality. Italy has always had a tradition of dialect poetry. During the 19th century two of the greatest writers of the period of romantic

realism, Carlo Porta and Giuseppe Gioachino Belli, made the oppressed common people of Milan and of Rome, respectively, the protagonists of their works. Napoli Milionaria and Filumena Marturano, film; Eng. Filumena, which, though written in his native Neapolitan dialect, paradoxically achieved international success. Among the last champions of the primacy of the written theatrical text were Pasolini and the Milanese expressionist Giovanni Testori, an uncompromising extremist who progressed from narrative fiction to the theatre and from subproletarian Neorealism to violent Roman Catholic mysticism. Otherwise, late 20th-century Italian theatre was dominated more by innovative directors and performers than by noteworthy new plays. Women writers The feminine condition both contemporary and historical, autobiography, female psychology, and family history and relationships are among the insistent themes of the remarkable number of accomplished women writers active in Italy throughout the 20th century. Among those whose writing in the late 19th and early 20th centuries laid the groundwork for subsequent women writers were Milanese popular novelist Neera pseudonym of Anna Zuccari; Neapolitan journalist Matilde Serao, the best of whose 16 social novels is *Il paese di cuccagna*; *The Land of Cockayne*; humanitarian socialist poet and fiction writer Ada Negri; and anticonformist feminist activist Sibilla Aleramo pseudonym of Rina Faccio, best known for her autobiographical novel *Una donna*; *A Woman*. Antifascist Natalia Levi wrote under the last name of her husband, the critic Leone Ginzburg, who died in a fascist jail not long after they were married. Her fiction, best exemplified by *Lessico familiare*; *Family Sayings*, explores the memories of childhood and middle-class family relationships. *A Childhood in Fascist Italy*. In such later novels as *Voci*; *Voices* and *Buio*; *Darkness* she turned to the popular genre of detective fiction to explore the problem of violence against women. In Rome, Maraini founded the feminist theatre collective *La Maddalena*, for which she subsequently composed more than 60 plays. The case of Gesualdo Bufalino is not dissimilar to that of Satta. He went on to publish several other novels. A truly postmodern phenomenon is that of Umberto Eco, a University of Bologna professor, philosopher, and semiotician who progressed from analyzing genres and deconstructing texts composed by others to synthesizing and constructing his own. Their novel *Q*; Eng. *Q* narrates the clash between Roman Catholic and Protestant religious extremists and opportunists in 16th-century Reformation Europe. In novels such as *Macno*; Eng. *Macno* and *Yucatan*; Eng. His career culminated with the reflections on grief, sickness, and death of *Camere separate*; *Separate Rooms*. Also notable are the short stories and short novels of Antonio Tabucchi—for example, *Notturmo indiano*; *Indian Nocturne* and *Piccoli equivoci senza importanza*; *Little Misunderstandings of No Importance*. His *Sostiene Pereira*; *Pereira Declares: Two of the most disinterested and earnestly reflective of the younger writers were Sebastiano Vassalli and especially Gianni Celati*. Vassalli gradually distanced himself from the more radical experimentalism of Gruppo 63 so as to better exploit his gift for storytelling. *La notte della cometa*; *The Night of the Comet* is a fictionalized biography of the early 20th-century Orphic poet Dino Campana, while in the Strega Prize-winning *La chimera*; *The Chimera*, perhaps taking a cue from historian Carlo Ginzburg as well as from Alessandro Manzoni, he reconstructs a 17th-century witch trial. The work of antic surrealists Ermanno Cavazzoni and Daniele Benati, who collaborated with Celati on the periodical *Il semplice*, combines Keaton, Franz Kafka, and echoes of the fantastic world of the romances of Ariosto and Matteo Boiardo and the macaronic parodies written by Teofilo Folengo. Crime, seen from the point of view of the perpetrator, the victim, the avenger, or the investigator, formed the backbone of much Italian narrative at the turn of the 21st century. An English and American invention, the genre was, however, not without its classical Italian practitioners. The volumes of abstract theorization subsequently produced by defenders of the new style often reflected the fact that in Italian the loanword pulp does not bring with it the English connotations of the facile, shoddy, and cheap potboiler. No evidence of innocence exists in the microcosm described by Simona Vinci. Her *Dei bambini non si sa niente*; Eng. *The novel is set in Bologna, where police inspector Grazia Negro tracks a serial murderer who, chameleon-like, takes on the characteristics of his victims*. Facing the new millennium The year came and went without apocalypse. Meanwhile, in Italy a chain—the great chain, so to speak, of the centuries of civilization—had been broken. The sequence of designations for the centuries—Duecento, Trecento, Quattrocento, and so on—that had accompanied and defined the phases of classical Italian culture since its late medieval stirrings reached its terminus with the close of the Novecento,

or 20th century. The first century of the new millennium would have no such convenient and reassuring label. Literary and artistic historians, as they snipped year lengths from the chain and displayed their common characteristics, were always careful to stress the seamless continuity that actually underlay this segmenting and the artificiality of these convenient chronological divisions, which had been introduced, they were at pains to point out, for purely didactic purposes.

6: History - Italy - area, system, power, The Twentieth Century

Italian literature - The 20th century: After unification the new Italy was preoccupied with practical problems, and by the early 20th century a great deal of reasonably successful effort had been directed toward raising living standards, promoting social harmony, and healing the split between church and state.

Poverty, overpopulation, and natural disaster all spurred Italian emigration. Beginning in the 1870s, Italian birthrates rose and death rates fell. Population pressure became severe, especially in Il Mezzogiorno, the southern and poorest provinces of Italy. As late as 1900, the illiteracy rate in southern Italy was 70 percent, ten times the rate in England, France, or Germany. The Italian government was dominated by northerners, and southerners were hurt by high taxes and high protective tariffs on northern industrial goods. Southerners also suffered from a scarcity of cultivatable land, soil erosion and deforestation, and a lack of coal and iron ore needed by industry. Unlike the Irish Catholics, southern Italians suffered from exploitation by people of the same nationality and religion. Rather than leading to group solidarity, this situation led to a reliance on family, kin, and village ties. Natural disasters rocked southern Italy during the early 20th century. Mount Vesuvius erupted and buried a town near Naples. Then Mount Etna erupted. Then in an earthquake and tidal wave swept through the Strait of Messina between Sicily and the Italian mainland, killing more than 10,000 people in the city of Messina alone. Italians had a long history of migrating to foreign countries as a way of coping with poverty and dislocation. The earliest Italian immigrants to the United States were northern Italians, who became prominent as fruit merchants in New York and wine growers in California. Italian immigrants established hundreds of mutual aid societies, based on kinship and place of birth. Many Italian immigrants never planned to stay in the United States permanently. The proportion returning to Italy varied between 11 percent and 73 percent. Unlike most earlier immigrants to America, they did not want to farm, which implied a permanence that did not figure in their plans. Instead, they headed for cities, where labor was needed and wages were relatively high. Expecting their stay in America to be brief, Italian immigrants lived as inexpensively as possible under conditions that native-born families considered intolerable. Italian immigrants were particularly likely to take heavy construction jobs. About half of all late 19th century Italian immigrants were manual laborers, compared to a third of their Irish and a seventh of their German counterparts. Contracted out by a professional labor broker known as a padrone, Italians dug tunnels, laid railroad tracks, constructed bridges and roads, and erected the first skyscrapers. Many Italian immigrant women worked, but almost never as domestic servants. Many took piece work into their homes as a way of reconciling the conflicting needs to earn money and maintain a strong family life. For Italians, like other immigrant groups, politics, entertainment, sports, crime, and especially small business served as ladders for upward mobility. Italian American politicians, however, were hindered by a lack of ethnic cohesiveness. Italian Americans achieved notable success in both classical and popular music. Italian Americans were particularly successful in areas that did not require extensive formal education such as sales and small business ownership. They tended to be under-represented in professional occupations requiring extensive education. For many Italian immigrants, migration to the United States could not be interpreted as a rejection of Italy. In reality, it was a defense of the Italian way of life, for the money sent home helped to preserve the traditional order. Rather than seeking permanent homes, they desired an opportunity to work for a living, hoping to save enough money to return to a better life in the country of their birth. Historians use the phrase "birds of passage" to describe immigrants who never intended to make the United States their permanent home. Unable to earn a livelihood in their home countries, they were migratory laborers. Most were young men in their teens and twenties, who planned to work, save money, and return home. They left behind their parents, young wives, and children, indications that their absence would not be long. Before an estimated 78 percent of Italian immigrants were men. Many of them traveled to America in the early spring, worked until late fall, and then returned to the warmer climates of their southern European homes winter. Overall, 20 to 30 percent of Italian immigrants returned to Italy permanently. The same forces of population pressure, unemployment, and the breakdown of agrarian societies sent Chinese, French Canadians, Greeks, Japanese, Mexicans, and Slavs to the United States. Yet while these

migrants tended to view themselves as "sojourners," as temporary migrants, most would stay in the United States permanently. Copyright Digital History

7: Digital History

The Italian patrimony, based on Roman antecedents "with a tradition that extends over 2, years" is the oldest in Europe, next to Greece's.

The Etruscans built cities on a grid pattern. The Etruscans were also engineers who drained marshes and built roads. They were also skilled artists. The Etruscans made terracotta sculptures and worked in bronze. Their craftsmen also made jewelry of gold and silver. They also painted pottery. Upper class Etruscans lived in splendid houses of many rooms arranged around a courtyard. They had luxurious furniture. Poor Etruscans lived in simple huts of wood and brick. The Etruscans were influenced by the Greeks, with whom they traded. Later they created colonies in Sicily such as Catania and Messina. They also founded colonies on mainland Italy such as Reggio Calabria. They also had a powerful navy. However in BC the Romans rebelled and they gradually encroached on Etruscan territory. The last Etruscan city fell to the Romans in BC. In the 6th century BC it was ruled by Etruscan kings. The kings were advised by the senate, a body that consisted of Roman aristocrats or patricians. Afterwards Rome was ruled by two officials called consuls who were elected from among the Senators. The consuls served for a period of one year. Working class Romans were called plebeians. In the 6th century there was antagonism between the two classes. The patricians were forced to make concessions to win them back. From the beginning Rome was an aggressive and expansionist state. At first the Romans conquered central Italy. In they conquered the important Etruscan city of Veii. However in the Gauls captured and sacked Rome. Yet Rome recovered and conquered southern Italy. By BC almost all the south of Italy was in Roman hands. Rome then came into conflict with Carthage. The wars between Rome and Carthage are called the Punic wars. The first lasted from to BC and it was mainly a naval war. It ended with the Romans capturing Sicily. Shortly afterwards they also occupied Sardinia and Corsica. The second Punic War lasted from to BC. In Hannibal marched a great army including elephants from Spain, through southern France and over the Alps into Italy. However Hannibal did not have the resources to completely destroy Rome and the Romans sent an army to North Africa. Meanwhile the Romans expanded northwards. North Italy was inhabited by Celts but the Romans conquered them piecemeal. By 90 BC all of northern Italy was in Roman hands. Furthermore the Romans fought a series of wars with the Macedonians. The wars ended in BC when Macedon became a Roman province. Some Romans became very rich as a result of these successful wars. Furthermore prisoners of war were made slaves and so there was a huge influx of slaves into Roman territory. Some wealthy Romans made fortunes by using slave labor on large estates. However many peasants were forced to leave the land and move to the cities. Fortunately there were plenty of jobs for them. As Rome grew more and more prosperous many public were built such as roads and temples. However the dramatic social changes caused much unrest in Rome. Meanwhile the slaves sometimes rose in rebellion. The first rebellion or servile war lasted from to BC when slaves in Sicily rebelled. Sicilian slaves rebelled again in BC but they were crushed in 99 BC. Finally Spartacus led a rebellion of Italian slaves in 73 BC. However the rebellion was crushed in 71 BC. They demanded certain rights and privileges. Roman troops under Cornelius Sulla crushed the revolt. Nevertheless in 89 BC all free Italians were granted Roman citizenship. In the first century BC the Roman republic slowly broke down and power was increasingly in the hands of successful generals. In times of emergency the Romans sometimes appointed a temporary dictator to take charge. In 83 BC Sulla made himself dictator. He ruled until 80 BC. Then, in 67 BC another powerful general, Gnaeus Pompey waged a successful campaign against pirates in the Mediterranean. The triumvirate only lasted about one year but it was renewed in 56 BC. Meanwhile the third member of the triumvirate, Julius Caesar conquered Gaul. His military victories made him very popular with his men. However in 49 BC the Senate voted that Caesar should give up command of the army and return to Rome without his troops. Caesar refused and instead marched on Rome. Lacking troops to defend the city Pompey fled to Greece to raise an army. Caesar followed and defeated him. Pompey fled to Egypt where he was murdered. Julius Caesar was dictator of Rome until 44 BC when he was assassinated. After his death another triumvirate took power. Octavian became the first Roman emperor in all but name. The Roman republic was at an end. He controlled the army and the civil service.

Augustus managed to restore order to the Roman Empire and when he died in 14 AD it was peaceful and prosperous. He was followed by his stepson Tiberius AD. The next emperor was Gaius or Caligula AD, who ruled so badly he was assassinated by his bodyguard, the praetorian guard. He was succeeded by his uncle Claudius AD. During his reign the Romans conquered Britain. Next came Nero. Vespasian built the coliseum and under Trajan and Hadrian the Roman Empire was at its peak. In the emperor Caracalla granted Roman citizenship to all free people in the empire. By then the Roman Empire was beginning to decline. When the emperor Severus Alexander was murdered there were decades of political instability. Between and there were 22 emperors. Order and prosperity were temporarily restored by Diocletian. He abdicated and there was a struggle for the succession. Constantine was proclaimed emperor but he was not in complete control of the empire until Constantine introduced a policy of tolerating Christianity. He was baptized on his deathbed. Diocletian split the empire into two halves, western and eastern. Constantine united them but they split again after his death. Gradually there was less and less co-operation between the two halves. In the Western Roman Empire there was a relentless economic decline with raging inflation. Meanwhile the Germanic tribes beyond the border were growing stronger and stronger. In the 5th century the Roman empire in the west collapsed piecemeal although it continued in the east. In Germanic people invaded Gaul and in the Roman army left Britain. Then in Alaric the Goth captured Rome. Nevertheless the Roman Empire survived for some time afterwards.

8: A Brief History of Italy

Over the course of the twentieth century, the rapid transformation of Italy from an impoverished, predominantly agricultural nation to one of the strongest economies in the world forged a fascinating and contradictory society where gender relations were a particular mix of modernity and tradition.

Italy - History Photo by: The Ligurians, Sabines, and Umbrians were among the earliest-known inhabitants of Italy, but in the 9th century BC they were largely displaced in central Italy by the Etruscans, a seafaring people, probably from Asia Minor. Shortly thereafter there followed conquests in Sicily and southern Italy by the Phoenicians and the Greeks. By BC , Italy was divided into ethnic areas: The Etruscan civilization, a great maritime, commercial, and artistic culture, reached its peak about the 7th century, but by BC , when the Romans overthrew their Etruscan monarchs, its control in Italy was on the wane. By BC , after a series of wars with both Greeks and Etruscans, the Latins, with Rome as their capital, gained the ascendancy, and by BC , they managed to unite the entire Italian peninsula. This period of unification was followed by one of conquest in the Mediterranean, beginning with the First Punic War against Carthage in 264 BC. In the course of the century-long struggle against Carthage, the Romans conquered Sicily, Sardinia, and Corsica. Finally, in BC , at the conclusion of the Third Punic War, with Carthage completely destroyed and its inhabitants enslaved, Rome became the dominant power in the Mediterranean. From its inception, Rome was a republican city-state, but four famous civil conflicts destroyed the republic: Octavian, the final victor 31 BC , was accorded the title of Augustus "exalted" by the Senate and thereby became the first Roman emperor. Under imperial rule, Rome undertook a series of conquests that brought Roman law, Roman administration, and Pax Romana "Roman peace" to an area extending from the Atlantic to the Rhine, to the British Isles, to the Iberian Peninsula and large parts of North Africa, and to the Middle East as far as the Euphrates. From the 6th to the 13th century, Italy suffered a variety of invaders and rulers: The German emperors of the Holy Roman Empire , the popes, and the rising Italian city-states vied for power from the 10th to the 14th century, and Italy was divided into several, often hostile, territories: After two centuries of successful rule, in the 3rd century AD , Rome was threatened by internal discord and menaced by Germanic and Asian invaders, commonly called barbarians from the Latin word barbari, "foreigners". In , Emperor Constantine accepted Christianity, and churches thereafter rose throughout the empire. However, he also moved his capital from Rome to Constantinople, greatly reducing the importance of the former. From the 4th to the 5th century, the Western Roman Empire disintegrated under the blows of barbarian invasions, finally falling in , and the unity of Italy came to an end. For a time, Italy was protected by the Byzantine Eastern Roman Empire, but a continuing conflict between the bishop of Rome, or pope, and the Byzantine emperor culminated in a schism during the first half of the 8th century. By the 13th century, the city-states had emerged as centers of commerce and of the arts and sciences; in particular, Venice had become a major maritime power, and the city-states as a group acted as a conduit for goods and learning from the Byzantine and Islamic empires. In this capacity, they provided great impetus to the developing Renaissance, which between the 13th and 16th centuries led to an unparalleled flourishing of the arts, literature, music, and science. However, the emergence of Portugal and Spain as great seagoing nations at the end of the 15th century undercut Italian prosperity. After the Italian Wars in the 16th century, in which France tried unsuccessfully to extend its influence in Italy, Spain emerged as the dominant force in the region. Venice, Milan, and other city-states retained at least some of their former greatness during this period, as did Savoy-Piedmont, protected by the Alps and well defended by its vigorous rulers. The French Revolution was brought to the Italian peninsula by Napoleon, and the concepts of nationalism and liberalism infiltrated everywhere. But reaction set in with the Congress of Vienna , and many of the old rulers and systems were restored under Austrian domination. The concept of nationalism continued strong, however, and sporadic outbreaks led by such inveterate reformers as Giuseppe Mazzini occurred in several parts of the peninsula down to the 19th century. This Risorgimento national rebirth movement was brought to a successful conclusion under the able guidance of Count Camillo Cavour, prime minister of Piedmont. Giuseppe Garibaldi, the popular republican hero of Italy, contributed much to this achievement and to the subsequent incorporation of the

Papal States under the Italian monarch. Italian troops occupied Rome in 1870, and in July 1871, it formally became the capital of the kingdom. Pope Pius IX, a longtime rival of Italian kings, considered himself a "prisoner" of the Vatican and refused to cooperate with the royal administration. The Twentieth Century The new monarchy aspired to great-power status but was severely handicapped by domestic social and economic conditions, particularly in the south. During World War I, Italy, originally an ally of the Central Powers, declared itself neutral in 1914 and a year later joined the British and French in exchange for advantages offered by the secret Treaty of London. At the Versailles Peace Conference, Italy, which had suffered heavy losses on the Alpine front and felt slighted by its Western allies, failed to obtain all of the territories that it claimed. This disappointment, coupled with the severe economic depression of the postwar period, created great social unrest and led eventually to the rise of Benito Mussolini, who, after leading his Fascist followers in a mass march on Rome, became premier in 1922. Soon Italy was divided into two warring zones, one controlled by the Allies in the south and the other including Rome held by the Germans, who had quickly moved in, rescued Mussolini, and established him as head of the puppet "Italian Social Republic. The conclusion of the war left Italy poverty-stricken and politically disunited. In 1946, Italy became a republic by plebiscite; in the following year, a new constitution was drafted, which went into effect in 1948. From this point, the Italian economy experienced unprecedented development through the 1950s and 1960s. Politically, postwar Italy has been marked by a pattern of accelerating instability, with 48 different coalition governments through 15 March 1993. In May 1993, the coalition of Prime Minister Arnaldo Forlani was brought down after it was learned that many government officials, including three cabinet ministers, were members of a secret Masonic lodge, Propaganda Due P-2, that had reportedly been involved in illegal right-wing activities. Left-wing terrorism, notably by the Red Brigades Brigate Rosse, also plagued Italy in the 1970s and early 1980s. In January 1992, 23 Red Brigade members were sentenced to life imprisonment in connection with the kidnapping and murder of Prime Minister Aldo Moro in 1978; another 36 members received sentences of varying lengths for other crimes, including 11 murders and 11 attempted murders, committed between 1970 and 1985. By 1992, however, internal security had improved. A major effort against organized crime was under way in the mid-1990s; over 1,000 suspects were tried and the majority convicted in trials that took place in Naples beginning in February 1993 and in Sicily beginning in February 1994. Revelations of corruption and scandals involving senior politicians, members of the government administration, and business leaders rocked Italy in the early 1990s. Hundreds of politicians, party leaders, and industrialists were either under arrest or under investigation. The scandals discredited the major parties, which had governed Italy since 1945 and gave impetus to new reformist groups. In August 1993, Italy made significant changes in its electoral system. Three-fourths of the seats in both the Chamber and the Senate would be filled by simple majority voting. The first elections under the new system in March 1994 resulted in a simplification of electoral alliances and brought a center-right government to power. Berlusconi, a successful Italian businessman, was a newcomer to Italian politics. Dini was experienced in international finance but had no political affiliation. He formed a government of technocrats and set about to enact fiscal and electoral reforms. Pragmatism and a lack of viable alternatives kept him in power until supporters of his main political rival, Silvio Berlusconi, presented a motion that he step down. When Dini learned that two splinter groups in his center-left coalition the Greens and the Communist Refounding party would not vote in his favor, he resigned on 11 January 1995 rather than face a no-confidence vote. The elections, held on 21 April 1995, saw a center-left coalition, dominated by the former communists DS, take control of the country for the first time in 50 years. Romano Prodi, an economics professor with little political experience, was chosen to serve as prime minister on 16 May. His coalition government collapsed after it failed to win a vote of noconfidence over the budget. His cabinet retained the same members from the left and center as before. This government also continued to pursue fiscal consolidation to join European economic and monetary union in 1999. Prodi left for Brussels to take up the presidency of the European Commission in May 2001. The immediate cause was the dismal performance in regional elections. The center-left won 7 out of 15 regions while the right, under the leadership of Silvio Berlusconi, took 8 regions. The coalition of twelve discordant political blocs backed the Treasury Minister, Giuliano Amato, to become the new prime minister appointed by President Carlo Azeglio Ciampi, in office since May 2001. Only one-third of the electorate bothered to vote on 21 May 2001, not enough to validate the

referendum outcome. The House of Liberties coalition also won a majority in the Senate. Italy offered the use of its airspace and military bases to the US-led coalition in its war with Iraq, which began on 19 March , although Italy did not send troops to the region and did not allow coalition forces to launch a direct attack on Iraq from Italy.

9: 20th century - Why did so many Italians emigrate to Argentina? - History Stack Exchange

Twentieth Century Italy traces the impact of social, economic, cultural and political transformation on the lives of Italians. It assesses their living standards, their health and education, their working conditions and their leisure activities.

Messenger This article is based around a transcript of a segment from The Anthill The Future , a podcast from The Conversation. When the Italian journalist Filippo Tommaso Marinetti went off to the frontlines of World War I, he was thrilled to be pedalling there on a bicycle. Back in , bikes were an avant-garde mode of transport “ and Marinetti was an avant-garde kind of guy. Marinetti, who was a master at advertising and self-promotion, got the first manifesto published on the front page of the Paris daily newspaper Le Figaro in February of This really was a very bold launch of an artistic and cultural movement at this time and got a lot of attention also around the world. So he praised in this manifesto the speeding automobile, steamships, locomotives. All of these technologies that perhaps to our eyes now may seem a little bit quaint but at that time were really at the cutting edge of technology. So very famously, Marinetti in that manifesto praised the speeding automobile as being more beautiful than the famous Greek sculpture the Winged Victory of Samothrace which stands in the Louvre then and still today. An extract from The Anthill episode on The Future. For example, this piece called Fox-trot Futurist by an Italian composer, Virgilio Mortari, was influenced by the Futurists. He felt that Italy as a country was completely weighed down by the baggage of the Renaissance and the baggage of ancient Rome and its classical past. And he really wanted Italy to just stop looking backwards always and instead look to what the future could offer them in terms of inspiration for art and literature. And in that first manifesto he says he wants to rejuvenate Italy which he found very stagnant and therefore he said that everyone should set fire to the libraries, flood the museums and in this way break all links with the past. A photo of the futurists. Filippo Tommaso Marinetti centre, and Umberto Boccioni, second from right. They felt that war would help bring their Futuristic vision into being. The idea there should be a purging war which would rid Italy and Europe of all of its obsession with the past and they could move forward to a brighter future. When Italy did enter the war on the side of the Allies in May , Marinetti and his group of fellow Futurists signed up as soon as they could. They were terribly excited by the bombardments. They found this to be an inspiration also for their art and in very many ways putting into practice what they had preached and what they had thought about and imagined in advance of World War I. When the war ended in , the Futurists went through an intense period of political engagement, forming the Futurist Political Party “ and forming a close alliance with Benito Mussolini and his Fascist movement. The Futurist party wanted to make Italy great again. Their manifesto promised revolutionary nationalism, and included ideas such as totally abolishing the senate and the gradual dissolution of the institution of marriage. But in the end of there were Italian elections and the Futurists and the Fascists performed disastrously. Obviously some Futurists distanced themselves from the movement because of this alignment with Fascism. There are a lot of portraits of Mussolini done in a Futurist style for example. Because there was such a cult of personality also around Marinetti “ and he was really the focal point of the entire movement “ it did rather peter out at that stage after his death and then at the end of the war as well. So there were surviving Futurists who did try in the s and s to keep Futurism alive and there was an interest in Futurism most definitely, but it was tainted by Fascism and there was a reluctance in many circles to really address the Futurist art and Futurist literature on its merits because of the shadow of Fascism that was hanging over it. The 20 cents Italian coin. There is a sculpture of Boccioni, one of the most famous Futurist artists, actually featured on the Italian Euro 20 cents coin , just to give an indication of how important the Futurist aesthetic is to a vision of modern Italy today. Boccioni, died actually in But he was never tainted by Fascism because he died before Fascism actually came into being. And the Futurists did help shape the way others in the 20th century went on to imagine what the future could look like. The Futurist aesthetic had a very profound influence on the language of advertising for example in the 20th century. For example, BMW recently said that they were very much influenced by the Futurist aesthetic in the design of one of their cars. There are fashion houses that are still using Futurist prints and Futurist textiles to inspire their collections. There is still an affinity for the Futurist aesthetic even today.

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